LOMBARD ARCHITECTURE.

Lombard Architecture. By Arthur Kingsley Porter. 3 vols. 4o. and 1 portfolio of illustrations. Yale University Press. [London: Humphrey Milford, Oxford University Press.]

IT is not possible within the compass of a magazine article to discuss and review fully Mr. Porter's great work, which runs to 1,740 pages of text, with about 1,200 or 1,300 illustrations. It is a monument of exhaustive exploration of a limited subject perhaps unprecedented, for it includes only the early architecture of the Lombard plain down to the end of the twelfth century. Mr. Porter describes over 200 buildings of Lombard architecture, and others in different parts of Italy, in France and in England, where he finds analogies with his subject. Besides a portfolio of 244 loose plates, each containing several illustrations, his work extends to three volumes. The first is devoted to a history of the development of the architectural style, and of the sister art of sculpture; the other two contain an elaborate account of each building illustrated, with the documentary evidence for its history and date; and here we cannot be too grateful that, instead of giving his authorities, as some authors do, in a mere translation, Mr. Porter has given us the original text.

Lombard architecture has an especial interest for Transalpine lands because of the influence it exerted on the Romanesque of Germany and France, particularly on the School of Normandy, and through that on the early work of our own country after and even before the Norman Conquest. William of Volpiano, in Lombardy, became Abbot of S. Benigne, in Dijon, in 990, and there he built between the east end of a basilican church and an earlier Lady chapel a strange structure of two circular aisles, three storeys high, surrounding a circular space in the middle, which was open to the sky like the original rotunda of the Holy Sepulchre at Jerusalem. This building stood till 1739, when it was illustrated by Plancher,* but at present the crypt alone remains. In detail the architecture is barbarous enough, but the conception of the design is striking and interesting. It is curious that Abbot William's rotunda, which was dedicated in 1018, seems to have been imitated in our own country before the Norman Conquest. About 1049 Wulfric, Abbot of S. Augustine's, at Canterbury, returned from France, where one may imagine he had seen the church at Dijon, and at the end of his basilica, connecting it with an existing Lady chapel, he too built a round chapel, of which the foundations have lately been laid bare. The monks, however, it is recorded, found it inconvenient and uncomfortable, and so, although the county of Kent rejoiced in its beauty, Abbot Scotland pulled it down in 1080 when he built his new choir.†

From Dijon William the Lombard was induced by Duke Richard I. to come to Normandy, where he became Abbot of Fécamp and carried out many architectural works. With the Normans their style, based on Lombard influence, passed into England, and the lessons of William of Volpiano may

* *Histoire générale et particulière de Bourgogne.*

† "Letabatur novo opere Cantia, quamquam monastice habitationi incongruum fecisset artificum imperitia."—*Gocelin*: See the account and plans in *Archæologia*, vol. 66.

be traced in our own Romanesque, in promoting which the two Lombard Archbishops of Canterbury, Lanfranc of Pavia and Anselm of Aosta, played so large a part.

In the sixth century, before the Lombard invasion, the Byzantine style pervaded all Italy, not excepting Rome, for Greek paintings and inscriptions are to be seen in the lately excavated Church of Sta. Maria Antiqua. It continued even under the Lombards, for the church built by Queen Theodelinda at Monza in 595 was on the plan of a Greek cross with a dome. Her church has disappeared, pulled down in the thirteenth century, but in the treasury we can still see her gold *Chioccia*, her "chucky" hen and chickens. At Milan the Church of S. Satiro, now adjoining S. Ambrogio, was built with a dome formed like that at S. Vitale, Ravenna, with earthen jars laid spirally. But with the firmer establishment of the Lombard kingdom Greek artists were, no doubt, driven away, and their art went with them. From the eighth century onwards we get a sequence of buildings in a new style which we call Lombard, of which S. Salvatore at Brescia, which Mr. Porter dates about 760, is an early and typical example.

Mr. Porter, I am happy to find, does not accept the myth of the Comacine builders. It depends mainly on an edict of King Rotharis in 643, addressed to the *Magistri Comacini*, relating to liability for accidents arising from building. To suppose, as some have done, that a little islet in Lake Como, the *Insula Comacina*, was at one time the refuge of all the polite arts of Italy, is ridiculous. No doubt a large part of the peaceful Romans, artisans among them, fled from the Lombards to the security of the mountainous districts round Como; they would be drawn from thence when their new lords wanted craftsmen and builders; and not only men but materials, wood, stone and marble, would be brought thence into the plains, where no materials of the kind were otherwise to be had. But Como was only one centre of the building trade. There were many more; at Ravenna, for instance, and Rome, whence Cassiodorus tells us Theodoric imported marble masons, who knew how to put together the figured marbles so that "by corresponding veins they should laudably falsify their natural face; and that nature should be surpassed by art, and the diversified incrustation of marble should be composed with the delightful variety of a picture."*

The mystery of the *Magistri Comacini* provokes inquiry into the status and methods of work of the mediæval architect and craftsman, and there are few more interesting subjects for the archæologist. We are indebted to Professor Lethaby for the discovery of the artists who successively worked on Westminster Abbey, and similar discoveries in other places no doubt await those who bring sufficient knowledge and patience to the task. Italy affords easier access to the secret, for the artists there more generally recorded their names on their work. Mr. Porter in his second chapter makes a large contribution to our knowledge of the subject, and not only gives a long list of names but traces the work of several individuals in different places.

His plate 141 is an illustration from a miniature where the construction of the Duomo of Modena is depicted. The architect, named Lanfrancus, is giving directions to labourers, *operarii*, and bricklayers, *artifices*, and is helping the Countess Matilda and the Bishop of Reggio to lift the lid, *lapis monumenti*, of the saint's tomb. Below are armed men, *custodes monumenti*, six soldiers and sixteen citizens who had been sworn to guard the relic from violation. Lanfrancus is well dressed, and carries a stout bludgeon, and his black hair and whiskers are so carefully repeated in all three cases that it implies an attempt at portraiture. Lanfrancus is described in the account of the translation of the body of S. Geminianus as a *mirabilis aedificator*. He plays a prominent part in the ceremony, for, while the Bishops, Cardinals, clerks and laymen are praying and chanting, "the most blessed body of our most holy Father Geminianus is with wonderful reverence uncovered and exposed by the hands of Bonus the elder, Bishop of Reggio, and Lanfranc, the architect, with many tears and prayers."† The action of the workmen and the form of their tools is very interesting. The bricklayers use pick-hammers.

Mr. Porter traces design in the irregularity of some of the plans of Lombard churches. He says,

* Cassiodorus, Var. 1-6.

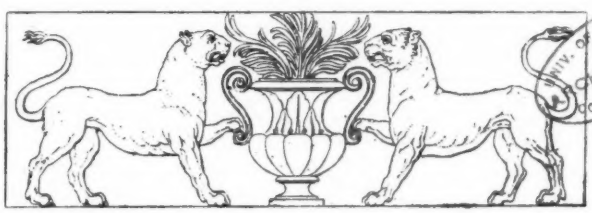
† Vol. 3. p. 14.

"before the year 1000 the barbarity of mechanical exactitude was as studiously avoided as in later times." But his instances are not very convincing. At S. Vincenzo, Milan, the side walls taper eastward, but that could not have any æsthetic effect because the arcades which hide them are parallel and regular. At S. Ambrogio the axis of the church is inclined to that of the atrium, but they never could be seen together. The side walls of the atrium are irregular, but the colonnade which hides them is regular and rectangular. Mr. Porter says this asymmetry is "patent to any one" not blinded by preconceived prejudice"; but one may be sensible of the fact without tracing it to an artistic idea. It is difficult to believe that the rude Lombards, who built S. Vincenzo in the ninth century with odds and ends of late Roman and Byzantine work, and scratched a few barbarous capitals of their own, were so sensitive of the barbarity of symmetry as to build things purposely awry. It would be strange if the most ardent believer found an artistic motive in the plan of Fontanella (plate 90) except on the ground that its crookedness seems too gross to be a builder's bungle. Isidore of Seville indeed writes that unless all things in building are upright and regular there will be failure; but Mr. Porter says this only shows that Isidore ought to have known better what was going on about him, and was ignorant of the building traditions of his day. In a later chapter* Mr. Porter says the Cathedral of Modena is remarkable for its asymmetries, including those of elevation, for the apses lean to the north, and the campanile to the south. He admits, however, that the upper part of the latter shows a decided tendency to return to the perpendicular. Similar "refinements," I need hardly say, are to be found in modern buildings sometimes.

In a succession of interesting chapters, which deserve careful reading by students of architecture, Mr. Porter traces the gradual development of the Lombard style from the rudest beginnings to Modena, which he thinks was a great centre of the school, much as Gloucester was for the later Gothic of England, and onward to the assured dignity and refinement of S. Zenone at Verona at the end of the twelfth century, when the dawn of Gothic was beginning to break. His subject is a fascinating one, and his work has evidently been a labour of love. We may not always agree with him in tracing the connexion and influence of style on style in different countries, though his arguments are always worth listening to. But there can be no doubt of the debt we owe Mr. Porter for the magnificent collection of examples which he has formed. They are, unfortunately, all photographic, and, like all photographic illustrations, frequently obscure, and still oftener dull and inexpressive. But the value of Mr. Porter's volumes will always be great, not only as illustrating an interesting chapter in architecture, but as a record of buildings worn with age and neglect in many cases, likely to be altered in others, and in some exposed to destruction. Regarded from the archæological as distinct from the artistic side we cannot praise too highly the pains he has taken in collecting the historical references to each building, and examining and publishing for us the ancient documentary evidence. That part of his work is the fruit of an amazing amount of research, and one may imagine there is no more to be said on the subject. As a book of reference for the history of Lombard architecture recourse must always be made in future to Mr. Porter's volumes.

THOS. G. JACKSON.

* Vol. 3. p. 30.



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THE EDUCATION OF THE ARCHITECT.

Discussion at the Seventh Informal Conference (the third on this subject) held at the Royal Institute of British Architects, 2nd May, 1917.

PROFESSOR W. R. LETHABY [*F.*] in the Chair.

THE CHAIRMAN: Supposing this was to be the last of our conferences, I have made some notes on one or two things which have been said, but I shall not attempt any full analysis. Some contradictory views may have come out around the fringes of the subjects, but there has been much agreement at the centre.

I ought perhaps to answer one or two direct questions. Mr. Jemmett asks me why I would "concentrate on structural perfection" and why I do not advance to "some theory by which to express ideas . . . the science of æsthetics, psychology and human nature." Now, because I don't think there can be any agreement on æsthetics and human nature so that they can be taught by this Institute, it does not follow that those things do not interest me profoundly. Indeed, it is just because I want a true artistic or human-nature content given to our buildings that I would sweep away the teaching of grandiose bunkum as architectural style. Although good bunkum may be jolly sometimes, I want a due proportion of tenderness, gravity, sweetness, and even dullness. I want the most exquisite poetic beauty, but I don't see how this Institute is to teach how to produce it. Therefore I say train us to practical power, make us great builders and adventurous experimenters, then each of us can supply his own poetry to taste. In fact, looking at Holborn and the Strand as they are, I venture to say it would be a sort of poetry to get rid of sham poetry. One of the most sad wastes of power to which men of good will are subject is vain strife about words, especially when pairs of words have been allowed to come into opposition—as faith and works, art and science. There is really no opposition between art and science. Show me your art, as St. Paul might have said, and I will show you your science. Art is the active side of things, science the contemplative. The most of art is science in operation, and a large part of science is reflection upon art. Properly, only science can be taught, for you cannot teach beyond knowledge, and every fresh activity is a sort of creation. This is art—the works whereby we show our science. It is our false idea that art is a sort of ghost which frightens us off true work. It is just this talk about the styles which leads to—Holborn. I know as well as anybody that conception, style, design are essential requirements in all that men do, from guiding the State to laying out a railway or preaching a sermon, but they cannot be supplied by Act of Parliament or by this Institute. While we have been having these meetings another conference was held, the members of which were eager to assure Mr. Neville Chamberlain that architects were not to be thought of as hairdressers in the styles but as men of power as practical builders. Individuals, unfortunately, may make their way by claiming to be the priests of mystery architecture and talking tall art to Mrs. Jones, but to do so is a grave injury to the whole body, which must stand on reasonable service. It has, in fact, betrayed us to the caricature of Pecksniff. Then Mr. Weir practically asked me why I joined this Institute. Of course, from many mixed motives. I think (it is so difficult to be quite sure) the main one was that my reading and thinking convinced me that guilds or trades unions were the most constant and proper form of association and that the improvement of all sorts of employments may best be effected through their unions or guilds. I have spoken to workmen's unions on this same view, urging them to think of more than 9½d. Then I have seen that the proper authorities for technical education are the several guilds and the proper centre of activity for this Institute is in education, and I tried to think that in joining this Institute I might share in educational work. Modern architects have to deal with very complex and technical matters, the building on congested sites of great hotels, railway stations, factories, business premises, and the like, and for this it is clear to me there must be highly organised scientific training, even if that training is to be tested by examination. To clear the way of bygones I might say that I should not have objected to examinations in a real educational course, but I still object to any attempt to make a closed profession of architecture. It might, however, be all to the good to create a special class by registration of those who had definite scientific attainments. This little explanation may lead the way to the general question of differentiation of types. More than one of the speakers have referred to the desirability of closer partnerships of diverse gifts. What are the main divisions into which different faculties might run? There seem to me to be about five: (1) the expert constructor and planner, (2) the finisher and furnisher, (3) the expert in old buildings, (4) the man of business, (5) the country builder and general practitioner. There is no sharp distinction, but I think most men gravitate to one or other of these classes or to a combination of two or even three of them, and there is room for high attainment in any one. The first and the last should be the main concern of this Institute. Probably the standard for a time should be that of the general practitioner, but ways must be found to stimulate specialisation beyond

the minimum course—a point to which I shall return in touching on education.

There has been remarkable agreement in the view that this Institute should take up questions of public welfare in matters relating to building more definitely and constantly, that it is called upon to enter on a large constructive policy, and even to engage in earnest propaganda work. In working in the public interest this Institute would incidentally find a worthy place for itself, but, unless we awake, the new cottages, national housing, and town improvements will be done in the main without us.

This Institute does not fill its part as a trade union according to modern conceptions. The trades unions have come to occupy a position in the State, functioning publicly, in collective bargaining and making their wills felt in national life. Whenever and however have we architects been willing or able to make our collective will felt? The administrators of public affairs seem to look on us as city-clerk sort of people out for hire, and if we are ever called in to advise it is usually as a mere screen so that they may the better exercise their own will under cover of "experts." If the experts don't advise just what the organisers want the advice is contemptuously brushed aside. This Institute has to see to it that in matters of public building policy the advice of architects is not only sought but taken. I was told the other day that the architectural bodies in the United States were acquiring almost too much power—nothing could be done "without their interference." Certainly in America there is a growing sense that good building is essential in the great modern State. In regard to this question of public control, I raised the question of the possibility of reviving the Surveyor-Generalship. I have been looking into the origin and suppression of that important office. It appears that Inigo Jones took over part of the functions of the old master-masons to the King, who were the surveyors of royal building works from the early Middle Ages. The Surveyor-Generalship on its new basis continued till 1813, when James Wyatt, the last holder of the office, died. He had been appointed in 1796, when he succeeded Chambers. Wyatt was "Surveyor-General and Comptroller of His Majesty's Office of Works"—that is, I suppose, the Civil Service chief, and what we now call the Permanent Secretary. On some reconstitution the architect was left out. It seems to me that it would be quite reasonable to aim at putting an architect again in control of the Office of Works.

Coming to educational policy, the Institute's business is with civilisation, town improvement, national housing, quality in building, cottage types, the preservation of historical buildings, better public memorials, and a public policy of betterment all round. At present individual architects are at the mercy of vulgar accidents, such as having a flow of dinner-talk, or being in with a business syndicate, or knowing a lord. This Institute has to win a place for the ablest building directors considered as essential ministers of civilisation, and to see to it that public works are done in a proper way. To do this they must enter on a large and consistent educational policy. We have been educated long enough as purveyors of whims, ecclesiastical and domestic; our education must be recast in the public service.

This Institute should become a centre of stimulating life; we should try to draw together publicists, thinkers, economists, critics, town and trades union officials, and the masters of the City Guilds, in an effort to get something done in bettering our towns: it is not only our duty to lead, it is our business. All our own powers should be reconsidered from the same point of view of a public policy. Our committees need new instructions, our scholarships should be reshaped, and our whole educational requirements need to be penetrated by a spirit of activity. We need an architectural statesmanship in a campaign for civilisation. More and more this powerful body is being left isolated as an architects' remuneration society because it does not come out and teach and do public work. Its proper field of activity is enormous: it is a local society for London, a national society, and a society representing the Commonwealth all in one.

Education needs more than machinery; it needs enthusiasm. We require some literature which should bring the minds of young students into contact with larger ideas than "shop" and the passing of examinations. We should make Wren a patron saint, for Wren was a great Englishman, and in all he did worked for England.

We have, in the liberal prize endowments of this body and in the original essay which forms a part of the matter examined, valuable means for opening up special interests. And here I would say that the essays seem to me to have been a marked success. A fault is that custom compels us to mark poor ones too highly, but they could be improved to almost any extent by rigorously rejecting those which are only compiled from text books. Mr. Innocent says, in the preface to his book on traditional building construction (about the most valuable piece of work which has been published for years) that the line of study was undertaken in connection with the Institute examinations. Mr. Weir reminded us of some excellent thoughts on education, and Sir T. Jackson's idea of a real school of architecture, where the young craftsman, builder, and architect would work together, seemed to me convincing common sense. In the excellent School of Building at Brixton we have, I am glad to suppose, a near approximation to the type, and I was delighted to hear from a speaker at an earlier Conference that the type was to be extended.

MR. HENRY WILSON: What I have sought to do is not so much to lay practical suggestions before you as to attempt to create an atmosphere of sympathy and understanding, understanding of the problem

before us and sympathy with all who are, each in his own way, seeking its solution.

Now for the subject. You will all remember that when Thor went a-fishing with Hymir the Giant his bait was taken at the very first cast by the Mitgard worm, and the god himself was nearly pulled out of the boat. Now, if Professor Thor—I mean Lethaby—has not caught the Mitgard worm, with his bait of architecture and civilisation, it is quite certain that his hook has caught in the very bottom of the Cosmos.

What we are really out to consider, is not whether architecture is a profession or an art or whether it is an art or a fine art—whether the Beaux-Arts system is better than the Academy, or the Central School of Arts and Crafts better than either. We are not even concerned, save incidentally, with the future of the Institute. We are really up against first and last things. The choice of Paris is ours, in more ways than one. We cannot begin to think about the problem of education in any of its phases without asking ourselves: First, what *life* means to us and to our children. Second, what we ask from life for ourselves and for them.

Now it is quite certain that whatever you ask from life, life gives. Realise that every act is a demand and that the sum of actions is character and that character is destiny, and you will see there is no gainsaying the fact that life gives us what we ask.

We say we want better architectural education, cleaner cities, more fruitful lives for all.

Would it not be possible for this Institute to go to the root of things, realise that we cannot even begin to train architects until the foundations of our general education have been properly laid in concrete studies, and realising this take the lead in approaching the Ministry of Education with carefully considered projects of reform and add its great influence and weight to the now general demand?

Would it not be possible to form a special committee to draw up a memorandum on the kind of elementary training needed by those destined for architecture? This memorandum would be signed by all who have the interests, not of their profession alone, nor of the Institute, nor of England even, but who have the interests of the whole world at heart. What we do in the next few years may determine the history and fortunes of humanity for centuries. With a view to the preparation of such a memorandum it might be useful to ask ourselves what are the needs of architecture or building to-day.

They are fairly obvious. For building production we need skilled artificers, using that word in its widest sense; artificers to whom the architect can hand his wishes or instructions, and on whose knowledge, skill and artistry he can rely for the realisation of those instructions. No great building has ever been produced in any other way. Have we got such workmen; if so, are they employed? We can perhaps answer this question later on. What all will admit is that we do now possess in the building trades a large number of workers whose mechanical skill is of a high order. But we must remember that the completest mechanical skill, the utmost fidelity to detail drawings, will not and cannot produce that sense of organic perfection which we receive from an old building. This is not a thing which time produces, it is the result of organic labour. On the other hand, that sense of organic perfection was often produced with the most limited mechanical means, and very imperfect execution, because the men who did it were working with traditional methods in familiar material, and were giving by those means expression to their own thoughts and vision.

The quality of any work—that indefinable something which shows like a bloom on any building even down to Georgian times—depends on the amount of individual artistry put into it by its producers.

This is not to say that a strong individuality, a genius, cannot produce interesting results by any and every means. Genius can make a machine-made product interesting, but captivation, the uplift, the sudden rapture which collective art unfailingly produces, cannot be captured or conveyed even though genius lavish its most precious gifts in the attempt. Architecture is a communal product. We need these train bands of artificers, led by a careful captain, before vital architecture can come again into being. Moreover, it must be asked for by the community: which means, again, that we must educate and make that community possible.

It is interesting to remember that the choice of the architects and sculptors and painters in Greece was determined by vote at the popular assembly. What would happen if a general assembly of, say, Londoners were asked to decide between the merits of a dozen architects or sculptors to-day? Athens chose Phidias. The Athenian understood workmanship and wanted the best.

It is evident that while we need architectural education we have no less need of educated and trained craftsmen, for the ultimate success of our work depends upon their contribution of life and interest to the whole.

Architects must be better trained in craftsmanship, craftsmen must be trained to help them; the two conditions are inseparable. There must be, that is, more provision for craft teaching, for technical instruction, for elementary workmanship in all our schools. And there must also be more special schools for research in special crafts.

We must not forget that there is no school, no training, no education of hand and soul, like the actual practice of some craft. In shaping real things I believe we are in some mysterious way in contact with the deeper currents of life. We learn things of which we had no conception before. The way one's obedient chisel seems to seek out the form, the feel of the clay or the wax as the shapes emerge, the revelations of texture, the qualities of material, are things which must be experienced to be known.

Men talk, as Butler says, of theoretical knowledge. Yet, as he adds, there is no such thing apart from practical knowledge. If you know the theory of a thing you can do it. If you cannot do it you don't know the theory. There is only one way of learning the theory, and that is by practice of the craft. This surely must be true. If it be true, then the theory of modern building can best be learnt at bench and banker, in the concrete yards and engineers' shops, at the forge and the foundry.

That fact is the corner stone of Ruskin's teaching. It has long been the fashion in some circles to despise Ruskin. The worst were, and are, those who should have understood him best. On the very day he left us, a well-known artist was sitting in his studio. There came a sudden clamour outside, the door burst open and another well-known artist rushed in dancing and frantically waving an evening paper. "Ruskin's dead! Ruskin's dead!" he cried; then, sinking into a chair, "Thank God, Ruskin's dead! Give me a cigarette!"

He was mistaken. Ruskin lives, and that for which he laboured can never die. It began, continues, and will hardly end with the universe. It is neither art nor religion nor beauty, it is not even political economy, but that which underlies them all: the spirit of harmonious creation of rightly co-ordinated communal production in which every man, woman, and child shall have a part. It is the ideal of Morris, of Crane, of Carpenter, of Tolstoi, and will remain the ideal when those great names have been obliterated in the flow of time.

It lay, though imperfectly understood, at the back of the Classic and Gothic revivals, it inspired the pre-Raphaelite movement, and to-day it is the credo of the Arts and Crafts movement which is the heir and successor of all three. All over the country are scattered artists and communities led by those who, having learned their trade by doing it, are now spreading sound ideals, training young craftsmen, even influencing the trend of general education. There is not a live arts school or technical institute in the country which does not owe whatever is vital in its teaching directly or indirectly to the craft revival.

Most important of all, we are providing, slowly, perhaps, but most efficiently, just what was lacking in the previous revivals, the skilled creative craftsman without whose co-operation no real building is possible.

A new generation of workers is growing up: men and women who can both design and make, who understand construction and the right use of materials. Can we not persuade the Institute and all architects to employ them, and to resolve not to put up even the humblest building without finding in that building a place for some form of independent individual craftsmanship? These young workers deserve it, and the resulting architecture would become increasingly deserving as the practice spreads. That is my second practical suggestion.

My third and last is a plea for immediate effort of co-ordination in all branches of artistic and general education. All education should be artistic, for all education should be creative. One of the causes of the present world crisis is that we have isolated working life from education, and both from citizenship. We have failed to see that the real permanent educational force is functional activity. Agriculture, industry, the handicrafts, and all the crafts of the sea, all satisfy the natural human craving to be a productive being.

Their combined result is civilisation and culture, the expression of these two is architecture, for so the whole cosmos hangs together. Touch one, you affect all. Would it not be possible for the Institute, including, as it does, so much of the virile intelligence of the country, to organise conferences as the best means of co-ordinating not merely the educational forces of the country—for example, the Central School of Arts and Crafts, South Kensington, the Academy, and the countless technical institutes which abound—but of bringing into their influence that vast stock of creative ability which gives to England its peculiar elasticity under strain, its superabundant vitality, its daring and resource? The English genius is one of the richest in the world, and might be the richest if we trained instead of suppressing faculty and enterprise. Do we realise that the very men on whom the fate of this country hangs, the men on whom we depend for organisation, are largely men who have escaped the educational mill and who are called either uneducated or self-educated? They are men who have made their respective occupations the path to mental and moral culture. There are other paths to enlightenment, but the path of creative work suits most men and all nations at certain stages of their growth.

This Institute, which represents creative work, is thus in the very forefront of the eternal battle. It has done great work. It will do a far greater if it can realise that the task before it is neither more nor less than the Regeneration of England. And as a ground for future discussion let me end with the divine words of Lao Tzu, written at the end of the sixth century B.C.:—

> Faithful words may not be beautiful;
> Beautiful words may not be faithful.
> Those who love do not quarrel;
> Those who quarrel do not love.
> Those who know are not learned;
> Those who are learned do not know.
> That which is weak conquers the strong;
> That which is soft conquers the hard.

PROFESSOR BERESFORD PITE [*F.*]: I would like, first, to refer to Mr. Weir's paper, which was not read last time, but which has been printed, and which I have had the advantage of reading. He raises the very important question which lies at the root of our effectiveness, the question of the examinations conducted by the Institute. Connected with that examination—a controversy which is now old—is the

matter of registration. The first object is to provide the Institute with a test for admission to its membership. The next object of an examination may be that it provides a qualification for an architect. I think I agree with Mr. Weir there at once in declining to admit that the examination conducted by the Institute is an examination to qualify for practice as an architect. I do not admit that those examinations are a qualification for an architect. And then there is the third aspect of the examination: that an examination is a necessary part of an education.

Whether examinations are a mistake altogether, educationally, is another matter. Possibly they are. The Institute examination has, in fact, become an educational programme for the architectural profession, and as such we had better view it and consider it: anything we have to say on that matter will be of practical use to the Institute.

I would point out that the examinations are under revision and that the Board of Architectural Education and the Council have approved certain reforms in the direction of appointing a body of examiners for all the written papers, which will lead to the codification of the written examinations, and, without any doubt, to a continuity and a relation of the subjects one to the other which cannot be obtained under the present voluntary system, whereby a large number of examiners, a panel probably of a dozen, deal with the same student. But for the present the decision as to the examination in design is to be left as it is—that is to say, the designs are to be judged by a committee of examiners.

Any recommendations that we have to make on the subject of the scope of education, though they are addressed to the Examination Board, really ought to be taken careful stock of by the teaching bodies and become the educational programme of the schools and the architectural training depôts. The colleges and the schools have not really conferred together on the subject of architectural education: there has been no considered curriculum. There is need for a programme of education, and very much more for freedom in architectural education than the examination programme provides. The more one studies these programmes the more one is convinced that there is no proper educational doctrine at the back of them. They are more or less accidental, the product of the disconnected minds of the examiners, who, by rule at the present moment, are not teachers, which is perhaps a mistake. An examiner sits down with students, he does not know what the student has been learning, and, as an art expert, asks him questions which he has never really considered.

The system fails because it takes no stock of practical work, the need for which is important. The whole tendency of the examination system has been to cause that to be overlooked. I am not altogether converted to the idea that a man will derive a secret something from positively handling material: that probably varies with personality and character. Some may get it through the tips of their fingers, through contact with modelling-clay, or through smiting stone or labouring in carpentry. I should be inclined to say, in any case, get contact with practical work, either in workshops or in laboratories, though I prefer building workshops to building laboratories where there is a great tendency to keep on experimenting with the same successful result, reproducing the same problems, whereas in a contractor's workshop the problems are continually varying. This also applies to work under a clerk of works or a building foreman on a long contract, and provides additional training for the architect in many ways.

The doctrine needed for education is a big subject, which has never been thrashed out. Mr. Wilson's paper has been suggestive, but we want an educational idea, an educational truth; a doctrine in architecture which will be as true—and this is a practical point for the Institute—as true in India as it is true in England, and that will open up my mind, as a student, to the meaning of Chinese architecture, as of Mediæval or Greek or Roman architecture. At the present moment our educational outlook is entirely limited; we have no building doctrine which is true all the world over, and until we have that we are not on the threshold of the educational idea.

In doctrine we are practically divided into the Constructive school and the Artistic school. Most of us here dislike the division. But the Board of Education has stereotyped it for us in technical institutes and in art institutes, and this Institute accepts in its examination programme building construction subjects, and artistic subjects, on two distinct lines. There are not merely those two sides, but we bring them into combination as best we can in setting students problems both in construction and design. But I do not think that satisfies the case.

There is a third sense, and a third view: that there is an architectural way of looking at buildings which combines instinctively and intuitively the constructive and the artistic. Until we can get at that we are not getting along. I do not think it is got at very easily. We realise it was once so in the mediæval ages, but it is not now in the educational programmes of the Institute or in the schools. We are still face to face with the constructional side and the artistic side, and their combination; but the existence of the architect has been something distinct from both constructor and artist. That is scarcely realised.

I come to the practical question of the prizes offered by the Institute to students. These prizes become in many ways the landmark of the student's ideal. They are very considerable, the Institute disposing of £654 per annum, the Saxon Snell prize being offered triennially, at £60—that is, £20 a year. In addition to that, the Architectural Association, I find, apart from its own class prizes, has travelling studentships amounting to £112 a year. And if we look at the Royal Academy and College of Art National Scholarships in Architecture, three of which are obtainable

for building work, it will be seen that there is plenty of money in existence. It can be borne in mind that as these prizes have not been awarded for three years, and probably will not be awarded for a fourth year, there will be some accumulation of capital which will increase the amount, even, I imagine, in spite of any variation in the product of some of the dividends. There are four prizes for design, three for drawing, two for examinations, and one for an essay. The Soane, Tite and Jarvis are for design, the Godwin is for modern architecture—no work is submitted for that—the Medal is for literary work, and for drawing we have the Owen Jones, a very valuable prize, the Pugin, the Institute Medal, and the Ashpitel and the Cates. With that endowment of £654 a year the Institute ought to do a great deal for education. And I suggest that these prizes should be revised and readjusted, so far as trust deeds allow. Where special purposes, like the Godwin and the Saxon Snell for hospital design, are defined, they can be brought into relation with the educational scheme, for stimulating education as well as for fulfilling the real purpose of the practice of design; and third, creating records of ancient buildings—in this last named, Professor Lethaby has already moved. I think we might ask the Institute to define the prize policy with those objects, redistributing or rearranging the prizes accordingly.

If the Institute will undertake the publication of prize designs annually, we shall obtain an exceedingly important stimulus and a constantly growing ideal for the use of the students in design.

With regard to the record of ancient buildings but little need be said. The Institute has let a lot of water pass under its bridges and has lost a valuable series of measured drawings for which their prizes have been awarded for many years, through never taking the opportunity while they were in the possession of the Institute, of codifying them or asking for copies. Mr. Weir, Mr. Spiers, and friends did good work in collecting some of them for the Spiers Collection at the Victoria and Albert Museum.

I have one other practical suggestion, and that is that the prizes should not all be offered annually. I think if the Soane Medallion were offered triennially there would be enough money to enable a man to get to the East; and until our students go to Greece and Egypt, until they go to Mesopotamia, to India and to China, we shall stick in the rut that we are in now. We are living in an age in which the world is getting bigger, and not smaller.

I am convinced that undirected travelling prizes for students are a mistake. Travelling abroad to sketch and study what happens to be available, is bad; it is beneficial to the man's health, but to nothing else; he must go abroad to do definite work.

My final suggestion is that no prize should be awarded for travel unless it is accompanied by an examination in a foreign language. It need not be confined to Italian, or French, or Greek, or Latin, but one or other is necessary if the student is to travel abroad with advantage. And that should make us a little more conscious of the enormous wealth that lies at our hand in foreign literature, with which the English architect is, on the whole, but slightly acquainted, and of which our educational programme takes very little cognisance.

I think if this conference to-day were to recommend to the Council to take into consideration the revision and readjustment of its prizes, so as to stimulate, first, education; secondly, the art of design; and thirdly, to constitute a series of records of ancient buildings, it would be, probably, a practical step.

PROFESSOR A. C. DICKIE [*A.*]: I very heartily associate myself with what Professor Pite has said as it is much on the lines that I have for a long time considered to be applicable in the event of a change being made in the administration of the Institute. To supplement his remarks it may perhaps be useful if I tell the meeting what I find to be the working effect of that administration.

I need not discuss the part-time courses or the evening classes at the Manchester School of Agriculture: these require special consideration. In the graduate courses the University confers degrees of B.A. and B.Sc.Tech. with Honours in Architecture. Each of these is a three years' course, and graduates are exempted from the R.I.B.A. Intermediate Examination. In the first year the student's time is largely taken up with general university subjects, and in the second and third years it is solely devoted to architecture.

At the end of the third year he is expected to produce something up to a standard accepted by architects in general and by those interested in architectural education in particular—whatever that may be. In any case, the standard reached is well ahead of that required by the R.I.B.A., and the standard aimed at is ahead of anything we have any right to expect from a student of a little over two years. As a result he undergoes a sort of "forced feeding." The something so produced exhibits more or less the quality of his "feeding" but does not fairly indicate the degree of nourishment.

This, I fear, is common to all schools, and it may be argued that the fault does not lie with the Institute. But it is inevitable so long as the course is short, and it is short by force of circumstances for which the Institute is mainly responsible. The Institute decrees that a student may sit for his final examination a year after he has graduated. If we could hide the *Kalendar* containing this fact, and keep the student and his parents ignorant of it, there would be advantage to all concerned. The moment it is seen and its possibilities imagined, the master is faced with the difficulty, and in spite of his efforts to press the continuation of study on a definite system, the question becomes "How can I prepare for the Final a year hence?"

However much you may try to find a way out of this difficulty you are, if you hope to keep your

student, forced to abandon your system and become a coach. Every graduate believes he can "get it over" in the time; it appears to him to be the natural course of things, the Institute has said so, and the influence of the regulation is vicious, since it tacitly implies a probability.

It is obvious that there can be no system worthy of the name the value of which can be gauged in three years, and it is here that the Institute unconsciously robs schools of the possibilities of development. To the student it seems to say, "You have finished your preliminary studies, you must now prepare for *our* examination; we do not entrust your school with the test, the higher branches are beyond it." Not only to the student does this appear to be so; it is, in fact, what is clearly implied. And so the spine is broken, a new line is followed, a changed attitude makes for anxiety and hurry, and to these he readily surrenders; it would be a miracle if it were otherwise. I believe this to be destructive of all education—(hear, hear)—and until some alteration is made there can be no progress: there is no possible chance of it.

Schools, by the aid of post-graduate scholarships, can retain a few of their advanced students, but the small number thus netted is not worth talking about. No school can be built up in this way. If the object of the Institute is to encourage education, the first step it must take is to allow schools the freedom to develop. We want it rather to aid us in impressing upon the public the necessity for a more extended course of study and to exhibit clear evidence of its confidence in the institutions entrusted with that study.

I suggest that a student of the type I have mentioned should not be allowed to take his Final until at least two years after he has graduated, and that the regulations should be altered so that he may find it expedient to continue his studies along the lines on which they have so far been carried. To make this possible the examination must be conducted by the school, coming as a culmination of the extended course. From the point of view of supervision, there ought not to be any serious difficulty to this, since the Institute exercises a veto on the appointment of the external examiner, and so holds a finger on the pulse of the standard.

If the suggestion were adopted we could keep our students and the value of a course could be tested, the test reacting on the system. As it is now, our work is shot over a precipice in the student's scurry after a door-plate, that pseudo evidence for finality which we have all in our time accepted.

The question immediately arises as to whether the examination should follow the type of the present one, or whether certain elements should be abandoned in favour of a broader and more general test. Like most other examinations, it includes just as much of everything as can be packed into the time, and values are smothered in the crush. It is obvious at this stage, or ind ed at any stage, that examinations cannot claim more than to briefly enquire, and in this case the enquiry does not presume to bring under consideration the question of absolute competence. It is not necessary, therefore, that every branch essential to practice should be enquired into. Much good would accrue from the deletion of the minor parts so as to make room for the more thorough handling of the major part. Looked at broadly, it ought to be possible to formulate with good effect an examination within the confines of construction and design which, in all conscience, could be made difficult enough. The passing of such a test would carry the stamp of high attainment forever valuable to the architecture of the country.

There are endless items of knowledge absolutely essential to the practising architect with which no examinations can cope, or, shall I say, with which endless examinations might cope. In the present selection of subjects there is a good deal that appears to be a tradition from the days when examinations were to a great extent taken by architects in practice and senior assistants. For such, at that time, something in the nature of an all-round test of ability to practise in some kind of a way, rather than a comprehensive test in construction and design, was perhaps appropriate. The conditions are now changed, and with the rise of educational facilities in the shape of departments in universities, technical schools, etc., there must come a modification to meet the call of more methodical and effective studentship. In the early stages of studentship particularly it is that which produces the evidence rather than the exhibit itself which is vital. In time this becomes apparent, but unfortunately, in these days judgment goes by the minute.

The governing *personnel* of the R.I.B.A. is far too busy with other things to have time for effective administration in architectural education; although the attempt is sincere there need be no surprise at its failure. What we again ask of the Institute is to consider the lily it would grow—its nature, its soil, and what is here most loudly calling, its fertiliser.

Professor Pite made suggestions as to the question of readjusting the whole prize list of the Institute. When I first went to Manchester we had something similar to the present London system—of course, on a much smaller scale—controlled by the Manchester Society of Architects. After some discussion, that Society most generously and in a very public-spirited manner abandoned the system and allocated their funds as school prizes and scholarships for a whole session's work or for three years' work, in order the more effectively to support education on definite lines.

Another matter which I should like to bring before the meeting is the question of the education of craftsmen, the courses for which are solely undertaken by the School of Technology. The first great difficulty lies in the fact that in many cases the men who take the trouble to be educated do so having in view as the

ultimate result of their education, the abandonment of personally practising their craft. In this way they hope to better their position. This is a difficulty which, having regard to the present order of things, appears to be almost insurmountable, and it is here that the spirit of Mr. Wilson's remarks on the broader question of education have special significance.

As regards the system of group courses which extend over periods of three or five years, the result is unsatisfactory as attendances diminish, particularly after the third year, out of all proportion to sober apprehension. The co-ordination of technical school courses and the consequent facilities for continuing these courses at different centres are unable to cope with the leakage.

The whole question is surrounded with difficulties, and demands the most careful consideration. Much depends upon the spirit of the times. Mr. Wilson's object is the regeneration of that spirit, and with that, I think, we all agree. The duty of those directly in touch with architectural education is, however, first of all, to ventilate the difficulties which a spirit less complex and, I hope, more immediately responsive has gratuitously imposed upon architecture. By making choice it can materially affect Mr. Wilson's greater ideal which awaits a greater fullness of which architecture is but a part.

Mr. ROBERT ATKINSON: I wish to refer to one or two questions that were raised by Professor Pite. He thinks the Institute system should be revised, and I quite agree. One point that I believe to be wrong is the age limit for these competitions. A man ought to be above instead of under a certain age before he can enter. Three years ago the English Prix de Rome was won by a man of nineteen. No man of nineteen can possibly have sufficient knowledge of architecture to make any use whatever of his visit to Italy or other place abroad. ["Question."] A complete course in architecture should be taken before he is allowed to compete for a prize. Mr. Jemmett suggested some time ago that only men who had passed their Final Examination should take a Studentship. Professor Dickie says there is not enough time between a man entering at the age of eighteen or nineteen and his twenty-first year to prepare properly for the Final Examination. It would be better if the age limit were raised to twenty-five: he would then have time for six or seven years' study.

Mr. C. FITZROY DOLL [*F.*]: I am glad of this opportunity, which has never presented itself before, to express my disappointment at the attitude taken up by this Institute some years ago, when I made an effort, I may say a promising one, to get a Faculty of Architecture created in the University of Cambridge. When my eldest son, who has since earned distinction as an archæologist, first went up to Cambridge, I saw my old friend the Dean of Trinity and told him that my son was destined to become an architect, and asked him what opportunity there was at Cambridge for him to learn something that would be of value to him in his profession. In a few weeks he wrote me a triumphant letter saying that he had found a man in the University who taught Building Construction and Drawing at the Mechanics' Institute who would be glad to give my son some teaching in drawing. It incensed me to such an extent that our profession should be treated in that way that I at once set to work with some of the dons at Cambridge to get a Faculty of Architecture created at the University. Having worked out a plan for the Faculty, the promoters asked the Institute to send three members to consult with them. This was done, but the Institute did not do me the honour to send me as one, to the surprise of the advocates of the scheme at Cambridge. However, the delegates crabbed the whole matter to such an extent that the only result achieved was that facilities were given to fourth-year men to take a course in architecture and obtain a certificate, which was to run with the "Preliminary" or "Intermediate"—I am not sure which. My third son, after he had taken his Cambridge degree in Classics, was the first to take the certificate. After hearing what Professor Pite said, I think that as an Empire we take much too small a view of the question of architectural education. He speaks of prizes aggregating £654 a year. It ought to be thousands, and it ought to be given by the Government. How do you think the Germans have got their hold on Greece? How have they got their influence in Asia Minor? Undoubtedly through their Schools of Architecture. My son went to the British School at Athens, to which our Government gives a paltry sum of £500 a year. It was thanks to Mr. Balfour that they got even that. The Germans gave £25,000 a year. They have created a School at Smyrna, and a School at Aleppo, and through their students in those places they wield a great influence there, an influence which we are feeling throughout this war. As soon as the war broke out the whole of the English students were bowed out of the British School at Athens, but the Germans remained there, and are there now with the Allies. This is a matter which ought to be taken up by the Government; we ought as an Institute to approach the Government, and insist on their providing proper funds for the advantage of students of architecture.

Another question I feel strongly about is that of the raw material. What does the Institute do to see that the men entering for their examination tests as members of the Institute are men of culture? Every student ought to know at least two languages besides his own before he goes travelling. Another thing I would like to see introduced is the prohibition of cameras to students, so that every man who goes travelling abroad, or in this country, should do what I had to do, and took a delight in doing, and that is, get up at the first streak of daylight and measure buildings and their details, and stick to it until it is dark. Nowadays when young men see a beautiful

building they simply go to the nearest shop and buy a picture postcard of it and then rush on to the next place.

MR. S. B. CAULFIELD [*F.*]: There are many things we disagree about, but we want to find the points on which we agree. There has been a good deal of talk about science and art, and it seems we must realise that everything which comes under our human industries can be divided, roughly, into two groups—one science, the other art. We speak of the "artistic temperament," of the "scientific mind." That, I think, is suggestive of the way in which we regard things in general: we think there are two distinct groups. And yet the biggest artists have generally been big scientists as well, and a big scientific man must be to some extent an artist. If we look at the great men of the past we realise why. And it has become the custom for the rank and file to think that they cannot possibly rise to such heights: they can only take in part of the thing, instead of dealing with it as a whole. The reason of that is not so much due to the limitation of the man's mind, but to the system of education which he receives. We know, of course, that architects will often have some scientific knowledge or appreciation, but we do not often think of engineers as having much artistic inspiration: they rather pride themselves on being practical men, which means, generally, Philistines. Two personal matters I have come across to the contrary might be interesting. One, an engineer friend of mine, who was a painter in his spare time, told me when he was designing anything, if he came across a form of a member which was not pleasing to him, after he had made the calculations—a point at which most engineers would be satisfied—he would go through it again and sketch it, and nearly every time he found he could improve that member by revising his calculations. The other was a remarkable letter from an engineer in Manchester, in which the writer advised engineers to study architecture, not in order that they should be able to produce a Tower Bridge, but so that they might know what to leave out.

With regard to our education, I think the main point should be that every school of architecture should not be a thing apart, but a part of a school of building, in which the students, according to their capacity, at any rate in the early stages of their training, should work with the other students. We want a much increased knowledge on such a subject as mechanics. The difficulty is, we feel that the man who has not the scientific mind is afraid of mechanics, he dreads it as a mysterious formula. He seldom has any choice: he has not been shown how interesting it could be by being worked out in this form. Long ago, an architect or master-builder had his training on the building, and he learned very much from a building which we cannot learn to-day, partly because our methods have changed and partly because architecture has become such a much more elaborate concern. But I think if in its place we were to study more mechanics, going deeply into it and realising it is not a mysterious formula, we should feel its relation to the facts. And it could be introduced into the Institute examinations and could be worked out as part of the design in correlation with the examiners. We cannot work in the way our forefathers did, and we are apt to fall into the way of being mere shopkeepers, of having the test of precedent, and so on. We produce our designs; they may be beautiful, but we get no further. We can see that directly we come up against anything like concrete or steel: we only use our "taste" and historic knowledge like that: we cannot do anything for ourselves. A man with a thorough knowledge of mechanics, and learning to apply it to his other work, would be more adventurous if he had also a knowledge of materials, which he could get on buildings and in the laboratory. These would give him the courage to know that anything he wanted to do, though it might at first appear to be ugly, is not necessarily bad. Another trouble is, I think, as Professor Lethaby said, that our great danger is to regard these various things as subjects apart. That is the difficulty, and a correlation of examiners would get rid of it to some degree. Emerson, in an introduction to a new edition of Plutarch's *Morals*, said of the author: "His natural history is that of a lover and poet, and not of a physicist." This should help us to agree about the teaching of science. We must help our students to realise that design, history, mechanics and so on are not only inseparable parts of our work, but that the study and practice of architecture, big as they are, can be only a part of a big free life.

MR. ARTHUR T. BOLTON [*F.*]: I do not feel that I can add to what has been said, but there is one point about the Surveyor-Generalship in the eighteenth century, the restoration of which has been advocated here. It was not so satisfactory as you might suppose, and the actual appointment was largely due to the King. There is a curious letter from George III. to Lord North, in which he says, "With regard to the desire of Mr. Adam to have this appointment, I should feel it very much if Chambers were to be passed over." Chambers had been the King's tutor in architecture before he came to the throne, and owed this appointment to the influence of the King, as well as his position of Treasurer at the Royal Academy. But I am far from thinking it was good for Chambers or for architecture. Those who have studied Chambers know that he did very little work. Apart from Somerset House and one or two houses rather similar in design, he did astonishingly little for a man with his apparent opportunity. It has struck me that this may have been largely due to the fact that he was too much occupied with official appointments, and also that he wasted himself in Academy politics, in regard to which he was largely attacked in lampoons of the period. When he died in 1795 he was succeeded by James Wyatt—we are

sitting in a Wyatt room now*—and I think the result was even more unfortunate, because Wyatt came into collision with Soane over the Houses of Parliament. Soane was architect to the department of the Royal Palaces, and he had a definite commission in 1794 to make plans and designs for work at the Houses of Parliament. Wyatt, being Surveyor-General, thought he ought to have the work caused by the Union of 1800, and succeeded in obstructing Soane, who did not succeed in building his remarkable Royal staircase—which no longer exists—until Wyatt died in 1813. Wyatt added some horrible stuff to the Houses of Parliament in what he called "the National style," which was the cause of their eventual destruction, for it was Wyatt's lath-and-plaster additions which took fire, as Soane had predicted. The appointment of the Surveyor-General was abolished because it had been found so unsatisfactory. Wyatt came into collision with other architects over it, as I have seen a very curt letter to Robert Mylne at St. Paul's, setting him aside over some work. Perhaps we did not lose very much by the office being done away with. The King's influence was on the wrong side and the wrong man, as he patronised West in the days of Gainsborough and Reynolds, and in architecture he completely overlooked Robert Adam and other architects as good or better than Chambers.

THE CHAIRMAN: These are extremely interesting minor points, but one needs to separate the two sides of that question. One can understand that official duties might injure the good nature of a given great architect, but that does not touch the point of administration of public works. That is the sense in which something like a revival of the Surveyor-Generalship is necessary. Can Mr. Burridge tell us what the County Council is doing in the way of architectural education?

MR. FRED V. BURRIDGE, Principal of the Central School of Arts and Crafts: I was very interested that Mr. Caulfield raised the point as to structural mechanics. It is materially concerned with the question, which has been debated, as to the scientific side and the artistic side of the subject. Speaking from the point of view that I hold in connection with the Central School, I do trust that this Institute of British Architects will consider architecture as a craft in the development of which science and art are necessarily related.

You should set out to convince administrators of education that in architecture science and art are bound up together. I had an instance of the necessity for this not long ago, when it was a question whether, being a school of artistic craft, the Central School should have anything to do with building construction or structural mechanics in the teaching of architecture. The tendency to put things into water-tight compartments prevents that relation of all the crafts which is vital. I hope that in the development of architectural education it will be considered necessary that architecture should be studied in relation to the other crafts. I was in Liverpool at the time when Professor Simpson was making that very interesting—and up to then, I think, unique—effort to build up a school of architecture and allied crafts, and the success of the experiment was such as to justify entirely the opinion held by everybody who agrees with the association of architecture with the crafts. It is much to be regretted that the effort finally broke down and the school of architecture was separated from the school of art and crafts.

I venture to suggest that something might be done by this Institute to secure that in the art schools which undertake the teaching of architecture there should be developed courses leading up to advanced work in other schools, which might be the centres of areas, instead of having architectural courses run at all sorts of schools and not related in any definite scheme. I am entirely in accord with the views which have been expressed by the Chairman and Professor Pite at the last two meetings on this subject, and in the great ideal which Mr. Wilson holds with regard to architecture and general education.

MR. H. V. LANCHESTER: I would like to come back for a moment to the broader issues which were claimed in such an interesting way by Mr. Wilson, and I suggest that any resolution we submit to the Council should be put on broad lines, somewhat as follows: "That the opinions expressed at these three Conferences on Education be carefully considered by the Council of the Institute in view of any future reorganisation of their programme of education and examination." I think that will cover the ground, and prevent our missing out anything. All the views which have been expressed will be in print, and they can be put in a definite way before the bodies charged with the question of education. I myself feel that the whole question is a much broader one than are these details. Many of us here are dissatisfied with the present form of the examinations, and what has been said at these meetings will give us plenty of hints and suggestions as to how the examinations might be handled in the future. No one has framed a definite programme: it is for the Institute to see if a definite programme cannot be framed on the vital ideas which have been put before us. I would like to endorse the view that has been expressed, that our educational system is altogether wrong: very little of it is right, from the cradle upwards. We have to do the best we can with it, and if we can influence educationalists outside professional bodies let us try to do so, we shall then get the material as it drifts into the technical branches, and we shall get the right material instead of having to patch up men who have been badly trained until they came to us. Another thing: We are a little bit inclined, I think, to take too narrow a view as to what the qualifications

* The R.I.B.A. Council Room.

are. A knowledge of science and a knowledge of two languages have been insisted upon. Do we not realise that civilisation means variety of gifts? One man may not be a craftsman, after the ideal of Mr. Wilson; another man may not be good at languages; we want the man who is vital, to educate and use him in the most vital way. Therefore we should keep our minds as broad as possible, and see that the men we get are men who have vitality in any direction which is suitable to the craft of architecture.

THE CHAIRMAN: I think Mr. Lanchester's proposed motion does not traverse Professor Pite's position. It is absolutely definite and clear, and has been seconded, and if Professor Pite will read it, we can get it out of the way.

PROFESSOR PITE read the Resolution as follows:—That this Conference recommends to the Council to take into consideration the revision and readjustment of the R.I.B.A. Prizes with the view of stimulating—(1) Education; (2) the art of design by publishing an adequate record of progress in students' designs; (3) the production of records of ancient buildings.

The resolution was put to the meeting and carried unanimously.

PROFESSOR PITE: If this is a Conference it has served its purpose, because I would remind Professor Dickie that he is a collaborating member of the Board of Architectural Education, with Mr. Lanchester himself and Mr. Atkinson. Professor Dickie's point as to the continuance of the Manchester course two years beyond the Intermediate is most important. Mr. Atkinson's point, that the Final should not be taken until 25 years of age, must be fought for. The Institute Examinations, as at present run, work like this: As soon as a boy leaves school and is passed as a Probationer of this Institute by a school-leaving certificate, he begins to prepare his Final Examination Testimonies of Study. He does it at the schools in the country, and the Board in London have refused to stop it. I am glad to have got Mr. Atkinson as an ally, for the first time, as he was on the other side.

Mr. Lanchester's resolution was then put, and carried unanimously.

PROFESSOR PITE: The Board of Education have issued a very important Memorandum with regard to the teaching of building construction in technical institutes.* It would not be proper for me to state an opinion, but it provides a very valuable and important programme for education in building construction. Architecture is specifically excluded as being a professional subject, and I point out that the programme, consequently, does not bring across the view of the building student the relation of building practice to design: or rather it does not bring crafts in relation to the study of form to that of handicrafts. I think the Institute should consider that, as it goes rather to the root of things. I merely draw attention to the fact that there is the Memorandum, a sort of Code for the technical institutes for some time to come, that should be weighed by the Council. We could draw the attention of the Council to it, and ask them to consider it and communicate their views on the subject, which would be very valuable.

THE CHAIRMAN: What has been said will be printed, and I hope that will be enough.

MR. HUGH DAVIES: I may say, on behalf of the Board of Education, that I am sure the Board will welcome any suggestions which come from this Institute.

* See reference to this Memorandum in Mr. Hugh Davies's remarks at the first Conference on Education, JOURNAL for March, pp. 108–9.

CITIZENSHIP.

Mr. G. A. HUMPHREYS [*F.*], of Llandudno, writes:—*A propos* of the discussion which took place at the Conference at the Institute (as reported in the JOURNAL for August), and the resolution moved by Mr. Halsey Ricardo on education in the duties of citizenship in relation to the amenities of our towns and cities, possibly the following précis of evidence with respect to a proposed special scheme of liberal University study, based on the idea of Citizenship, at the University College of North Wales, may interest members:—

In the memorandum submitted by the Council of the College in November a statement was included of the additions to the teaching staff in the Faculty of Arts deemed necessary for the strengthening and developing of this side of the work of the College. To the detailed proposals, drawn up with reference to the actual needs of the several departments, a statement of general policy was added. It was explained that, in making its recommendations, the Council had had in view the desirability of further emphasising the more definitely humanistic side of the subjects included in the Arts curriculum and the need of cultivating a more intelligent appreciation of national life, especially in view of the large number of students who subsequently become ministers of religion or teachers. In further development of the views there expressed, the College now submits to the Commission proposals for a special scheme of liberal study in the Faculty of Arts, the adoption of which would be rendered immediately possible by the additions to staff which have been asked for, and in particular by the establishment of a department of Economics and the appointment of independent lecturers in the subjects of Ethical and Political Philosophy and Modern History. In order fully to carry out the scheme in the department of French, some further assistance beyond that indicated in the Council memorandum would be required, in view of the special nature of the course to be provided and the probable number of students.

The scheme was framed in the first instance with a view to the special needs of Pass students, but the College authorities consider that a valuable Honours Course could be framed on similar lines, and it is their intention to proceed with the construction of such a course.

The time of Pass students is at present too largely spent, both in this and in other Universities, in acquiring or further perfecting by linguistic and other means certain instruments of learning and culture, the value and applica-

tion of which their otherwise too limited studies give them but little opportunity of ever realising, while their work as a whole is apt to appear to them to possess no very close or obvious bearing upon life. On the other hand, a student entering upon the proposed special scheme of study would from the outset have his attention directed mainly to ideas of a formative character, and his course as a whole would be constructed with a view to giving him an insight into the life of the society in which he has to play a part, a knowledge of the nature and conditions of social progress and the inspiration of a social ideal.

To attain this end specially adapted courses would be provided in the literatures of this and other countries, apart from philological or other linguistic studies. A two years' course of general historical study, with special reference to more recent times, would be followed by all students. In the second University year students would be introduced to the direct study of social life, its ethical implications and economic basis, by means of a two years' course in Ethical and Political Philosophy and a one year's course in Economics. For the success of such a scheme of study it would be essential that in all these subjects considerable attention should be given to the writing of essays and to individual tutorial work. While, as will be seen, the scheme as a whole may be said to centre round the idea of citizenship, it would not afford training in any of the technical forms of public service, for which it is proposed to offer special facilities at Aberystwyth.

It is believed that the proposed scheme of study would prove specially suitable for the following classes of students and would be taken by them in considerable numbers :

1. Students in the Teachers' Training Department.
2. Students preparing for the ministry who do not propose to specialise in Greek or Hebrew.
3. Students of maturer years not proceeding to College direct from school. This class should include some of the ablest members of Tutorial Classes, in particular those preparing to take charge of such classes or contemplating other similar work.

The following are suggestions for a scheme of study for a Pass degree, based on the existing nine-course Degree scheme in the Faculty of Arts.

The scheme embraces—

(*a*) Ethical and Political Philosophy. (A two years' course to be taken in the second and third years.)
(*b*) Economics. (A one year course to be taken in the second or third year.)
(*c*) Modern History, with special reference to the nineteenth century. (A two years' course to be taken in the first and second or second and third years. Students taking Latin under (*e*) below, may take a course in Roman Imperial History in place of the first year's course in Modern History.)
(*d*) English Literature. (To be taken in the first year.)
(*e*) Another Literature. (To be taken in the first year.)
(*f*) A Science or Mathematics. (To be taken in the first year.)
(*g*) A second year course in (*d*) or in the subject taken under (*e*) [or in both].

Before entering upon the course students must have qualified in the subject of Latin at Matriculation. Special provision would have to be made to meet the case of the maturer students referred to above—*e.g.*, account might be taken of their work in Tutorial Classes.

It may be well to illustrate by a typical case the actual working of the scheme :

First Year.
Modern History (1).
English Literature (1).
Welsh Literature or French Literature (1).
Chemistry.

Second Year.
Modern History (2).
English Literature (2).
Ethical and Political Philosophy (1).

Third Year.
Ethical and Political Philosophy (2).
Economics.

AMERICAN CITY PLANNING.

The American Institute of Architects recently issued a most interesting volume on *City Planning Progress*, 1917, which gives in attractive form an admirably illustrated summary of what is being done by American architects and others in connection with City Planning in hundreds of towns all over the United States. The interest taken in the subject of city planning by public and professional men in America is emphasised by the valuable contributions on various phases of the subject which have recently been published in America. One of the most interesting is *The Planning of the Modern City*, by Nelson P. Lewis (Chapman & Hall, Ltd., 16s. 6d. net). The book is intended for engineers and is frankly written from the engineer's point of view, and it is perhaps for this very reason that it will be found interesting to the architect, though its scope is rigidly limited by the author to the engineering sides of the problem.

As Engineer to the Board of Estimate and Apportionment of New York City, Mr. Lewis is intimately acquainted with American municipal practice, and his analysis of American city planning is one that sums up the ideals of city planning as seen by the enlightened American municipal engineer. To him the problem of city planning divides itself into (1) Transit ; (2) Streets ; (3) Parks and recreation ; (4) Location of public buildings. He somewhat strangely omits from the summary such important considerations as topography, water and drainage, and touches but very lightly on the necessities of business and industries. All the rest, architecture, housing, social amenities, are to him mere trimmings or details of administration forming no part of the city plan, and it is by no means clear that he intends to provide for the future of these all-important things.

This line of thought running through the book seems, however, at variance with the author's own definition, in which he says : " City planning is simply the exercise of such foresight as will promote the orderly and sightly development of a city and its environs along rational lines, with due regard for health, amenity and convenience, and for its commercial and industrial advancement." *Orderly and sightly development.* No " high falutin' " words there, no talk of inspiration of the people or the soul of the city, but plain, matter-of-fact business, which, whether intended or not, indicates to some extent the reaction of the American business man's feeling. Mr. Lewis says (p. 23), referring to the ideals of the average city planner : " Beauty has heretofore been his chief aim

as was clearly shown by the frequent use of the term 'The City Beautiful,' which was formerly so much in evidence, but which happily is now more seldom heard." It behoves the architect to look to these matters with a discerning eye before accepting these conclusions.

There is, however, a tone of gentle banter in the book which makes it highly readable. Speaking of the skyscrapers of New York, he says: "When the tall buildings were first erected in American cities, they were declared to be monstrosities, not only by visitors from abroad, but by most Americans. The architects, except those who were fortunate enough to secure commissions to design one or more of them, were especially offended, as they were held to violate the most sacred architectural traditions. As the character of their design improved and some really beautiful effects were produced the American architects were still severely critical, and it was not until foreigners began to admit that many of these buildings were really beautiful that Americans began to realise that they had produced something which was admirable." A useful digest is given of the various national aspects in town planning, together with some shrewd criticisms on the faults of German municipal administration and the shortcomings of European and American practice. One learns by others' mistakes, but best of all by one's own!

The author puts his finger on the weak spot when he says (p. 52): "American cities, generally, have little power of initiative. Legislative action is commonly required to permit them to do constructive work themselves or to enable them properly to control improvements undertaken by others." Mr. Lewis need not have confined his remarks to his own country. It is a remarkable commentary on democratic communities all the world over, that little or nothing is done until the reins of Government fall into the hands of a strong man who can lead his fellows to the realisation of his ideals. In the multitude of counsellors there may be safety, but there is frequently confusion, and continuity of policy in municipal matters is hardly possible with ever-changing elected bodies.

In city planning matters American cities have frequently had recourse to an expert, or a commission of experts. Such a body of experts, responsible directly to the Mayor, as head of the City Council, but with sufficient security of tenure to enable them to take an independent outlook on the problem, is one of the most hopeful solutions of this difficulty.

There is another point upon which all who have given attention to the problem of town development look with interest. In growing communities the land values in the outskirts steadily rise with the growth of the city and the need for building land, and many reformers in all lands have cast longing eyes on this "unearned increment." In most English towns this increased value is the bait which attracts the speculating builder. On the Continent there are many towns, such as Ulm and Stuttgart, which have themselves acquired the larger portion of the building land available, so that the town is a co-partner in all building enterprise. Mr. Lewis is a firm believer in this principle. There are, however, in the United States, as with us, legal difficulties in the way of municipal purchase on a large scale, and it is possible that a system by which the municipality and the owner shared the increase might answer the same purpose. In practice, however, it must be evident that the community, as ground landlord, has a larger share of control, and possibly initiative, than it is likely to have merely as a sleeping partner sharing the profits.

Mr. Lewis gives some very interesting and up-to-date information in respect to schemes for docks and railroads now in hand in various parts of the American Continent. The system under which great extensions are now being made to the electric railways, both overhead railways and subways, in and around New York, is also of special interest in considering the problem of London traffic. Some £65,000,000 are being spent in extending these electric railways, of which sum the city of New York contributes about one-half and the two railway companies operating the present lines the other half. The building of new "rapid transit" lines has in the past been confined to the parts of the city where the present population was sufficiently dense to make the undertaking a paying one. Under the present plans new lines are being carried out into open land which is still undeveloped. The effect of this policy upon rateable values and land values will be very great. There may be a depreciation in certain congested districts where the present values are unduly high, but the increased values in the outer districts will much more than compensate for this, and the city will correspondingly benefit. At present there are 296 miles of track (elevated or subway). When the proposed extensions are completed there will be 620 miles of track in the various electric railways.

Mr. Lewis touches upon a number of weaknesses in the rigid rectangular plan of the typical American city. One of the most telling objections is the fact that the size and depth of building plots is almost certainly standardised—for instance, in New York the standard depth of plot is stated to be 100 feet, with a frontage of 20 or 25 feet. The width varies in different parts of the city, but the depth of 100 feet is almost invariable, whether the lot is situated in a commercial, manufacturing or residential district, and whether it is a millionaire's mansion or an artisan's tenement. The rich man can, of course, buy several plots, but the workman who desires a cheap home suffers a serious handicap, hence possibly the prevalence of the tenement house.

The steady drift of the population into the cities and other large centres all the world over is a point that cannot too often be driven home. In 1820 only one

person in twenty in the United States lived in a town community (having over 8,000 people). In 1900 this had increased to very nearly one in three, and the urban population of the country is increasing at a rate more than three times that of the rural population. In European countries this movement towards the crowded industrial centres is still more strongly marked, especially in the last few decades. Something may be possible to stem this tide of town dwellers, but in the meantime the architects and builders of our modern cities are in Mr. Lewis's words "confronted with problems which are not only highly technical, but are unsurpassed in their intensely human interest."

W. R. DAVIDGE [*A.*].

REVIEWS.

OTTERY ST. MARY.

The Collegiate Church of Ottery St. Mary. With plans, photographs, introduction and notes. By J. N. Dalton, Canon of Windsor. Quarto. Cambridge University Press. 1917. *25s. net.*

Canon Dalton has produced a monograph of much value on this great western minster built "in honore domini nostri Jhesu Christi et beate Marie virginis gloriose matris sue, Sancti Edwardi, Confessoris et omnium Sanctorum, apud Otery Sancte Marie." It comprises an introduction of 80 pages, which is mainly taken up with a minute architectural description of the exterior and interior of the church, and an annotated reprint of the statutes of the college. The statutes are those given by Bishop Grandisson to his church in 1338 and 1339, and are contained in a manuscript volume bound up with the statutes of Crediton, another Devonshire church, a list of obits at Ottery St. Mary, a collection of literary jokes, recipes for cooking, making inks, stained glass, etc., and a number of medical receipts. The volume is now in the Exeter Cathedral library, and appears to have belonged to John Exeter, who became canon and prebend of Crediton in 1429 and canon of Ottery in 1436, and who retained both preferments till his death in 1448. The only other known copy of Grandisson's statutes is an *édition de luxe*, also in manuscript, in Winchester Cathedral library, probably given by Grandisson to Bishop Edingdon of Winchester for use in drawing up the statutes of the collegiate churches of St. George, Windsor, and St. Stephen, Westminster, by command of Edward III. Edingdon was Bishop of Winchester from 1346 to 1366. The bulk of Canon Dalton's large volume is devoted to the Ottery statutes, to which he has appended copious notes and explanatory matter; this is by far the most valuable part of his work and deserves unreserved praise. We could wish, however, that he had given us also an English translation of the statutes; it is not every English layman who is familiar with the ecclesiastical Latin of the fourteenth century.

The church, with its collegiate buildings, which, as at Wimborne, Ripon and Beverley, have almost wholly disappeared, was built for secular canons, mainly between 1337 and 1342. Thus it compares with Bishop Grandisson's work in Exeter nave, which was completed by him between 1329 and 1369. At Exeter, however, the Bishop was but completing the design set out by his predecessors, Bishops Bronescombe, Quivil, Bitton and Stapledon, the last of whom had already built the easternmost bay of the nave. At Ottery Bishop Grandisson had a free hand. It is remarkable that he took so little advantage of the opportunity to design his church *de novo*. But the fact is that, though he had been very unwilling to leave the Papal court at Avignon and his Burgundian relatives at Lausanne, Geneva, Basle, Toul, and Verdun, he had been Bishop of Exeter eight years when he began to build at Ottery, and had come to recognise that in the interior of his new cathedral he had a masterpiece unsurpassed in Christendom. "When it is finished," he says in one of his letters, "it will be marvellously beautiful; 'Ecclesia Exon, fere ad medium constructa, mirabili si perficiatur pulchritudine renitebit.'" It was doubtless because of his admiration for his cathedral that in plan his collegiate church is a reduced copy of it. Both churches are remarkable for their bilateral symmetry: in each the nave has the same number of bays as the chancel; each has a low flanking chapel on either side of the chancel aisles; the planning of the ambulatory and Lady chapel is similar; the Lady chapel is a reduced copy of that at Exeter; both churches have the towers at the end of the transepts instead of over the crossing or at the west end; and Exeter formerly had the low timber spire over the northern tower which is still to be seen at Ottery. It follows that, since the Ottery church was built on the lines of Exeter Cathedral, a correct account of the latter is of great importance for the elucidation of the design of the former. Canon Dalton, however, has been misled by Archdeacon Freeman's history of the cathedral; and thus is led to speak of lancet windows at Ottery as derivative from imaginary lancet windows in an Exeter Lady chapel, and of the transepts of Exeter as having been transformed by Bishops Marshall and Quivil instead of by Bishops Bronescombe and Quivil, and those of Ottery as being partly Bishop Bronescombe's work instead of wholly Bishop Grandisson's. What has also misled him is that all Grandisson's windows at Ottery are lancets, or, as he terms them, "Early English." Being "Early English," some of them, at any rate those of the chancel aisles, must, he asserts on page 16, be the aisle windows of an earlier church which is known to have been consecrated by Bishop Bronescombe in 1259. But it is quite clear from the mouldings, as was pointed out long ago by Mr. Street, that, though lancets, none of the windows are thirteenth

century work; they are as plainly work of the fourteenth century as the pillars and arches and clerestories and vaults of the interior are admitted by everybody to be. The fact is that untraceried lancets are by no means always work of the thirteenth century; as the Canon admits on page 14, they occur in many west country churches of the middle of the fourteenth century both in Devon and Cornwall. That the lancets of the chancel aisles are part of the original church of Bishop Bronescombe consecrated in 1259 is therefore by no means to be accepted without architectural evidence, which, as we have said, points the other way. It is just the absence of window tracery which gives Ottery its "austerity of design." The reason for it is not far to seek. We might have expected to see reproduced at Ottery in 1337 the elaborate traceried windows of Exeter Cathedral, especially the curvilinear tracery of Grandisson's nave. But such tracery has grave disadvantages. The glass with which it is filled cuts enormously to waste in the tracery lights; which may be the reason why Grandisson filled his nave windows at Exeter with cheap English glass instead of the expensive glass from Rouen which had been employed by his predecessors in the chancel. By making the fourteenth century windows lancets at Ottery, as at Milton Abbey, Wimborne Minster and elsewhere in the west country, the task of the glazier would be immensely facilitated, each lancet light probably being filled with a single canopied saint. That is how we should think of the noble interior of Ottery, as being environed, aisles and clerestories alike, with a hierarchy of saints in the rich stained glass of the fourteenth century. But, even if any of the lancets of the chancel aisles are of the thirteenth century, certainly the eastern ones are not; for they look into the two eastern bays of the chancel, which on this supposition was five bays long when the church was merely a parish church. For similar reasons we cannot accept the assumption, for which the evidence is very weak, that the lower stories of the transepts are thirteenth century work and formed part of Bishop Bronescombe's church. Is it likely that the parish church consecrated in 1259 would have both transepts and a chancel five bays long? You might find them in the church of a great and wealthy town, like Holy Trinity, Hull, but hardly in a little rural town like Ottery, which even now has only 2,540 inhabitants.

It is hardly likely that Grandisson had fully completed this great church in five years (1337-1342); some parts, *e.g.*, the vestries and treasury, Lady chapel and the west bays of the nave, look like additions; they would be of but little later date, however, not later than his death in 1369; for he was of a great and wealthy family, and his see one of the richest in England. When he had finished, it was a church with a parochial nave and with the north tower parochial also and containing its own peal of five bells; the crossing transepts belonged to the canons. There was a screen between the nave and the crossing, and another between the crossing and the choir; both have been removed. It may well have been felt by the canons that they were cramped by the parishioners' occupation of the nave, which would be wanted for the canons' processions, which, including the boys, were forty strong. At any rate, a broad aisle was added on the north side of Grandisson's north nave aisle, between 1505 and 1530, contemporary with the work at St. George's, Windsor, which it resembles in detail, and was provided with a vaulted north porch, the door of which still goes by the name of the "dead door" from its use in parochial funerals. As this doorway was parochial and the seating of the aisle, much of which survives, and the north tower were parochial also, it is quite possible that at this period, built apparently with the aid of funds provided by the Marchioness of Dorset, the Dorset aisle, as it is called, was, as Canon Dalton suggests, not a chantry chapel, but a parochial aisle with its own altar at its east end till it was opened up into the north transept, probably in post-Reformation days. Thus in the sixteenth century the nave and its aisles would be left in the sole occupation of the canons. We may compare the case of the Benedictine church of Leominster, whose great parochial aisles were added to the south of the monks' nave. The addition or the enlargement of parochial naves happened in many conventual churches. The parochial aisle would be added to the north of Ottery nave because the cloister, chapter house, library and gatehouse of the Canons were on the south side of the nave.

FRANCIS BOND [*Hon. A.*].

Books and Pamphlets Received.

George Edmund Street. Unpublished Notes and Reprinted Papers, with an Essay by Georgiana Goddard King. 8o. 1916. 11*s.* 6*d.* (Publications of the Hispani Society of America, No. 100.) [G. P. Putnam's Sons, 24 Bedford Street, Strand.]

Experimental Building Science. Vol. I. By J. Leask Watson, B.Sc. (Cambridge Technical Series.) 8o. Cantab, 1917. 6*s.* net. [Cambridge University Press.]

South-Indian Images of Gods and Goddesses. By H. Krishna Sastra, B.A. [Madras Government Press.]

A Record of a Mediæval House which until 1916 stood on the Bayle, Folkestone. By W. H. Elgar. [F. J. Parsons, Ltd., *Herald* Office, The Bayle, Folkestone.]

Some Notes on St. Mary's Church, Hull. By John Bilson, F.S.A. Pamph. (Reprinted from the Yorkshire Archæological Journal, Vol. XXIV.)

Beverley Minster: Some Stray Notes. By John Bilson. Pamph. (Reprinted from the Yorkshire Archæological Journal.)

A Short History of the Port of Belfast. By J. D. Owen, Secretary to the Belfast Harbour Commissioners. 8o. Belfast, 1917. [Mayne, Boyd & Son, Ltd., Belfast.]

Archives de la Commission des Monuments Historiques: Catalogue des Relevés, Dessins et Aquarelles, dressé par A. Perrault-Dabot, Archiviste de la Commission. 8o. Paris, 1899. [Imprimerie Nationale, Paris.]

Yearbook of the Pittsburgh Architectural Club. (4o. Pittsburgh, 1917.) Published in connection with the Eleventh Annual Exhibition, which chiefly illustrated by drawings and photographs the series of important school buildings of various types recently carried out by the Board of Public Education of Pittsburgh, Pennsylvania. A selection of the designs, with photographs of the executed works, is reproduced in the Annual.

9 CONDUIT STREET, LONDON, W., *22nd Sept.* 1917.

CHRONICLE.

The R.I.B.A. Record of Honour: Forty-seventh List.

Fallen in the War.

FLOWER, Lieut.-Colonel VICTOR AUGUSTINE, D.S.O., London Regiment [*Licentiate*]. Killed in action on 5th August.

HOUSTON, 2nd Lieut. WILLIAM WYLIE, Royal Engineers [*Associate*, 1913]. Killed in action in France on 17th August.

MEIKLEHAM, Lance-Corporal DAVID LANG, Royal Engineers [*Associate*, 1912]. Killed in action.

WILSON, 2nd Lieut. JOHN HARDY, Sherwood Foresters [*Licentiate*]. Killed in action in France on 7th April. Aged thirty-three.

WRAY, 2nd Lieut. ERNEST WARNEFORD, Royal Engineers [*R.I.B.A. Measured Drawings Medallist*, 1909]. Killed in action on 23rd August.

O'BRIEN, EDWARD, R.A.M.C. [*Licentiate*]. Died on service.

Members' Sons.

SILCOCK, 2nd Lieut. PERCY BRYAN, Cheshire Regiment. Died of wounds received in action in France on 11th August. Son of Mr. S. P. Silcock [*F.*], of Warrington.

TUBBS, Captain SEYMOUR BURNELL, Gloucester Regiment. Killed in action on 22nd August. Second son of Mr. Percy B. Tubbs [*F.*].

Military Honours.

ROSENTHAL, Brigadier-General CHARLES [*Associate*, 1904], of Sydney, N.S.W., who joined the Australian Imperial Force in August 1914, has been three times wounded and three times mentioned in Despatches, and has been awarded C.B. and C.M.G.

RIDLEY, Captain BASIL WHITE, South Lancs Regiment [*Associate*, 1917]: awarded the Military Cross "for conspicuous gallantry and devotion to duty in carrying out daring reconnaissances during an attack. He obtained and sent back valuable information at a time when communication was exceedingly difficult, and he showed exceptional coolness and initiative under fire."

LEITH, Lieut. GORDON, R.F.A. [*Associate*]: awarded the Military Cross.

TRISCOTT, 2nd Lieut. HARRIS STEPHENS, R.E. [*Associate*], has been awarded a bar to the Military Cross conferred upon him in June last. The *Gazette* says: In spite of incessant enemy sniping at close range, he exposed himself fearlessly in reorganising one of his parties that had suffered severely by shell fire, thus completing the task of wiring in front of our newly established advanced posts. He set a splendid example of determination and devotion to duty.

Serving with the Forces.

Intimation has been received that the following members are serving, bringing the total to 76 Fellows, 526 Associates, 327 Licentiates, and 297 Students:—

ASSOCIATES.

Edwards, S. J. (of Singapore): 2nd Lieut., I.A.R.O., Royal Engineers.
Wickenden, Arthur F.: R.N.A.S.
Ramsey, Stanley C.: Lieut., R.N.V.R.

LICENTIATES.

Madgin, A. J.: 2nd Lieut., A.S.C.
Lewis, P. S.: Royal Engineers.
Lead, E. A.: R.N.A.S.
Payne, E. H.: R.F.C.
Warde, W. J.: R.N.A.S.
Exley-Fisher, Thomas: 2nd Lieut., Durham Light Infantry.

Promotions.

Hitch, J. O. B. [*A.*], Artists' Rifles, to 2nd Lieut., London Regiment.
Wright, Osborn [*Licentiate*], to 2nd Lieut., A.S.C.
Grote, Lieut. A. L. [*Licentiate*], to Capt., Inland Water Transport, R.E.

Housing of the Working Classes.

An important proposal has been made to the Institute by the Local Government Board in connection with the scheme for the housing of the working classes. This involves the grant of a sum of money for the purpose of obtaining, under the direction of the R.I.B.A., the best plans for working-class houses, and a committee is now considering the details of the proposal, in the carrying out of which it is hoped to secure the co-operation of the Allied Societies.

The Proposed National War Museum.

The following letter has been addressed from the Institute to the Prime Minister:—

14th September, 1917.

SIR,—The Council of the Royal Institute of British Architects has noted the announcements in the press respecting the proposed National War Museum, a project which, as outlined, promises to be the most important ever undertaken in this country, and one which should command the highest architectural qualities of which the Empire is capable.

The Council is deeply impressed with the great importance of the work and the opportunities which it will afford for a National and Imperial monument worthy of the events which it will commemorate; and wishes, therefore, respectfully to suggest that when the time comes for considering the means by which a suit-

able design may be secured it may be decided that the most desirable procedure will be by a public competition amongst the architects of the whole Empire.

The Council of the Royal Institute of British Architects would be prepared to co-operate and assist in the organization of such a competition if called upon to do so, and would be pleased to send a deputation to lay before you its views if thought desirable.—We are, Sir, Your most obedient Servants,

HENRY T. HARE, *President.*
E. GUY DAWBER, *Hon. Secretary.*

The R.I.B.A. Galleries Requisitioned.

The Army Council have requisitioned the Galleries, known as the Maddox Street Galleries, forming part of the Institute premises and situated at the rear of No. 9 Conduit Street. The Galleries are required as temporary quarters for the excess staff of the Canadian Forestry Corps, which is closely connected with the Home-Grown Timber Department of the Board of Trade. The Civic Survey which has had the use of the Galleries during the past two years are now accommodated in the Common Room.

Council Appointments to Standing Committees.

The following appointments to the Standing Committees have been made by the Council under By-law 51:

ART.—Messrs. J. J. Joass, Harry Redfern, John W. Simpson, Harry Sirr, Walter Tapper.

LITERATURE.—Sir John Burnet, R.S.A., LL.D., Messrs. J. D. Crace, H. M. Fletcher, H. G. Ibberson, Brook Kitchin.

PRACTICE.—Messrs. F. A. Powell, Herbert A. Satchell, H. A. Saul, W. Henry White, Wm. Woodward.

SCIENCE.—Messrs. H. W. Burrows, C. A. Daubney, Bernard Dicksee, J. E. Franck, W. Jacques.

Cambridge University School of Architecture.

Professor Edward S. Prior [*F.*] in the last issue of the JOURNAL called attention to the facilities for research in building science which are being provided by Cambridge University in connection with its Architectural School. Advanced students are recommended to take advantage of the arrangements the University is making for the equipment of research and experiment in (1) the Materials, (2) the Processes, and (3) the Administrations of Buildings. Professor Prior will be pleased to give information to anyone who may wish to treat such questions experimentally in the interests of British art and science.

Australia and Town Planning.

Arrangements have been made for an Australian Town Planning Conference and exhibition to be held in Adelaide during October. Questions of national interest affecting town planning will be discussed, having particular reference to Australia and civic art, the future of Australian cities, and the Federal Capital; whilst as regards the New South Wales section, papers will be read treating of the problems of Greater Sydney and New South Wales, in relation to municipal town-planning control and administration, the transit problems of Greater Sydney, and the principles of civic design applied to Greater Sydney.

Sydney, N.S.W., Open Spaces.

Mr. John Sulman [*F.*] has been successful in his public-spirited opposition to the recent proposal of the New South Wales Government to encroach upon the "Domain" for the erection of an extension of Sydney Hospital. The Domain is the largest open space in the centre of Sydney and, as Mr. Sulman has pointed out, there are several alternative sites available for the needs of the hospital. It is satisfactory to note that the Premier, Mr. W. A. Holman, and his Government have now undertaken that no further encroachments upon this public open space will be permitted. Both Mr. Sulman and the New South Wales Government are to be congratulated on this result.

THE EXAMINATIONS.

Licentiates and the Fellowship.

The following Licentiates have passed the Examinations qualifying for candidature as Fellows:—

HARVEY: WILLIAM ALEXANDER, 5 Bennetts Hill, Birmingham.

JONES: FRANCIS, 178 Oxford Road, Manchester.

JONES: GERALD E., Security Buildings, Queen Street, Auckland, N.Z.

MORRISH: WILLIAM JAMES MARMADUKE, Wyke Road, Gillingham, Dorset.

POWELL: ROBERT SIDNEY, 11 St. Mark's Square, Regent's Park, N.W.

RUTHEN: CHARLES TAMLIN, H.M. Office of Works, Storey's Gate, S.W.

NOTICES.

The R.I.B.A. Statutory Examinations.

Examinations for Certificates of Competency to act as District Surveyor under the London Building Act, 1894, and as Building Surveyor under Local Acts and Authorities, will be held in London on 24th, 25th, and 26th October 1917. Applications must be sent in to the Secretary R.I.B.A. on or before the 10th October.

New Supplement to Kalendar 1915-16.

Instead of the usual *Kalendar* it has been decided to issue a Supplement to the *Kalendar* of 1915–16 on the lines of that issued last year, but containing lists of new members and changes of address during the past two years. Members who have not already notified their changes of address are requested to be good enough to do so not later than the 15th October.

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